BOB JONES *University*

CONCERT, OPERA, & DRAMA SERIES

Presents

COMMENCEMENT CONCERT

Symphony No. 2 in D Major . . . . *Jean Sibelius*

Finale—Allegro Moderato

University Orchestra

Scenes from ***Ben-Hur*** . . . . *Lew Wallace*

I—At the North Gate of the House of Hur

II—The Roof Top of the House of Hur

III—Golgotha

Narrator . . . . *Jay Sprecher*
Judah Ben-Hur . . . . *Edward Panosian*
Malluch . . . . *Barry McElligott*
Miriam . . . . *Bobbi Oliver*
Tirzah . . . . *Sharon Woodruff*
Amrah . . . . *Marsha Shepard*
Simonides . . . . *Corban Tabler*
Esther . . . . *Becky McGuire*
Balthasar . . . . *Sam Dawson*
Centurion . . . . *Lonnie Polson*

Adaptation by Tom Zimmerman

Incidental Music by Dwight Gustafson

Te Deum . . . . *Giuseppe Verdi*

Combined Choirs and Orchestra

We praise Thee, O God; we acknowledge Thee to be the Lord. All the earth doth worship Thee, the Father everlasting. To Thee cherubim and seraphim continually do cry, Holy, Holy, Lord God of Sabaoth. Heaven and earth are full of the majesty of Thy glory . . . .

INTERMISSION*

ACT IV

of

LA BOHEME

Music by Giacomo Puccini

The Giacosa-Illica libretto
in an English adaptation by Ruth and Thomas Martin

CAST
(in order of appearance)

Marcello, a Painter . . . . *Charles Koelsch*
Rodolfo, a Poet . . . . *Gail Gingery*
Schaunard, a Musician . . . . *David Hibbard*
Colline, a Philosopher . . . . *Dayton Walker*
Musetta . . . . *Marian Liverman*
Mimi, an Embroiderer . . . . *Gwen Gustafson*

Scene: A garret in the Latin quarter of Paris, 1830.

MUSICAL AND PRODUCTION STAFF

Conductor . . . . *Dwight Gustafson*
Choral Directors . . . . *Charles Ellington, Frank Garlock*
Stage Director . . . . *Tom Zimmerman*
Stage Manager . . . . *Daryl Jeffers*
Production Manager . . . . *Melvin Stratton*
Assistant Production Manager . . . . *Stephen Wright*
Make-Up . . . . *Marian Bopp, Sue Corder, Ben Robinson*

The set was designed by Dwight Gustafson and executed by Harrell Whittington. The women's costumes were designed by Ben Robinson.

SYNOPSIS

Rodolfo and Marcello try to busy themselves with their writing and painting, but their thoughts stray to happier days before they parted from their sweethearts, Mimi and Musetta. A bonnet which Rodolfo carries next to his heart and a bunch of ribbons which Marcello cherishes symbolize their love. Colline and Schaunard burst in to disrupt their reverie, bringing with them a meager dinner which they all share. The Bohemians face their poverty with bravado and clowning, but their merriment is turned to sorrow when Musetta enters. With her is Mimi, now desperately ill, who has come to see Rodolfo one last time. As Mimi and Rodolfo renew their vows of love, Musetta arranges to sell her earrings to buy medicine and a muff for Mimi; and Colline goes to pawn his overcoat to get money for a doctor. The lovers have a few moments alone before Musetta and Marcello return with the medicine. Mimi falls back on the couch, apparently asleep. Rodolfo pulls a curtain to shade the window, but the stunned silence of his friends reveals to him that the final tragedy has occurred.

RODEHEAVER AUDITORIUM

May 25 and 29, 1973

8:00 P. M.

Cameras and recording equipment are not permitted
in the Auditorium during any performance.

*Chimes will sound two minutes before the end of intermission.